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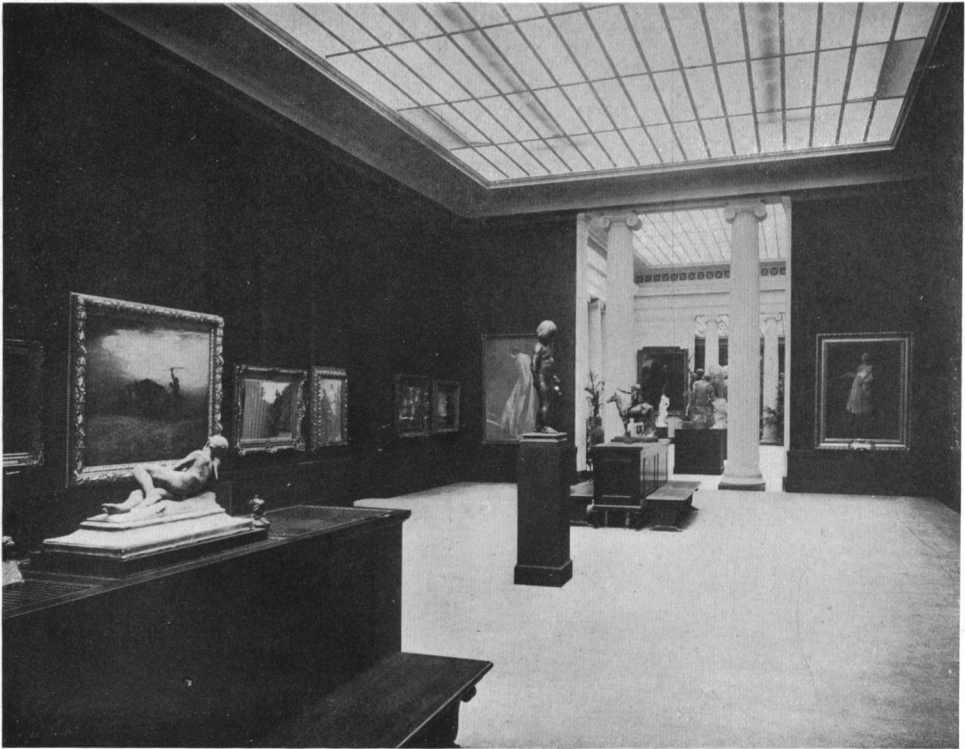
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influences to which impressionable youth are subject in Cambridge, the unfortunate impression created upon visitors by an ill assorted array of tame, tiresome and tawdry college buildings, have been publicly regretted by more than one loyal son of Harvard. In contradistinction the public service company's architect has designed as a background for the entrance to the Cambridge Subway a stretch of colonial brickwork as simple, unostentatious and austere be-

tiful as the fronts of the few Harvard buildings that date back to the early days of the college that was founded "in the dim, unventured wood." Thus while the oldest and most famous American institution of learning, to the dismay of many, continues to debase public taste by its neglect of the esthetic amenities, a commercial corporation is engaged at the university's very gates in showing the representatives of ten generations of culture how to do these things better.



PICTURE GALLERY

TOLEDO ART MUSEUM

A NEW ART MUSEUM

THE opening of the Toledo Art Museum on the seventeenth of January was, as Mr. Edward D. Libbey, President of the Museum, said in an address at the dedication, not merely an event in the history of Toledo, but additional evidence of a great national awakening to the value of "the things of the spirit."

This Museum, of which Messrs. Green and Wicks were the architects, is in truth a palace for art, yet so appropriately has it been designed that it conforms perfectly to democratic requirements. It is above all an institution for the people by the people. Undoubtedly it owes its existence largely to the generosity and enthusiasm of Mr. Libbey, who not



SCULPTURE COURT

TOLEDO ART MUSEUM

only gave half of the sum required for the building and grounds, but never lost interest or faith in the project. The other half of the \$400,000 which the Museum cost was subscribed, however, by the people of Toledo, in sums ranging from ten cents to fifteen thousand dollars. Furthermore, credit should be given to Mr. and Mrs. George W. Stevens, the director and assistant director, who within ten years, by intelligent and indefatigable labor, have demonstrated to the citizens of Toledo that an art museum is not only a thing to be desired, but of practical value to all. Toledo has a population of only about 200,000 and is, therefore, not to be counted among the large, wealthy cities of the United States. What has been done there can be done in every other city of equal size provided there is the same enthusiasm and similar leadership.

Marking the opening of the Toledo Art Museum an initial exhibition was held which set a standard for all time.

Private collectors and public institutions lent most generously, and an extraordinarily choice display was thus made. There were paintings by the great masters of the European schools, and by contemporary American painters, Oriental bronzes and lacquers, American sculptures, rare ceramics and beautiful Chinese and Japanese paintings, besides tapestries and other art objects.

The sculpture court is in the center of the building, approached directly from the main entrance. To the right and left extend the picture galleries; at the rear is the auditorium in the form of a hemicycle. The sculpture court is finished in white marble with a note of dark blue and gold in the moldings. The walls in the picture galleries are covered either with dull, rich red or olive green fabric.

The place of honor in the sculpture court was given to a group of polar bears by F. G. R. Roth. Of equal note, however, were Isidore Konti's large mar-



VESPERS

GARI MELCHERS

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LENT BY THE DETROIT ART MUSEUM



WHISTLING BOY

FRANK DUENECK

LENT BY THE CINCINNATI ART MUSEUM

ble group "Woman and Child," Hermon MacNeil's "Sun Vow," Saint Gaudens' "Puritan," and C. E. Dallin's "Medicine Man." Among the small bronzes were Macmonnies's "Pan," Janet Scudder's "Electric Fountain," and works by Anna V. Hyatt, Bessie Potter Vonnob, Eli Harvey and others. Charles Keck was represented by his bust of Vedder, J. Scott Hartley by his bust of J. Q. A. Ward, and John Flanagan by a bust of Kennedy; there were medals by Victor D. Brenner, A. A. Weinman, and J. D. Warner.

In the section of American paintings, to which one large and two small galleries were devoted, there were 112 exhibits, almost all of which were works

of special distinction. The landscapes and figure paintings were numerically about equally divided, and almost all of the well-known painters were represented. The Art Institute of Chicago lent "Sunlight," by John W. Alexander; "A Family Group," by George deForest Brush, and other canvases; from the Carnegie Institute came Shannon's "Miss Kitty," from the Buffalo Fine Arts Academy, Tryon's "An Evening in May"; the John Herron Art Institute contributed Sargent's portrait of James Whitcomb Riley, the Cincinnati Art Museum Duveneck's "Whistling Boy," and the Detroit Art Museum "Vespers," by Gari Melchers. Bela L. Pratt, of Boston, lent E. C. Tarbell's painting en-

titled "Girl Crocheting," Burton Mansfield, of New Haven, lent a landscape by Blakelock, E. B. Butler, of Chicago, a notable Inness. A panel of eight Whistlers came from the Freer Collection, lent by permission of the Smithsonian Institution, and from the collection of Richard Canfield came "Rosa Corder," well known to all.

One entire gallery was given over to a memorial exhibition of paintings by Josef Israels, and on the evening of the 18th special memorial ceremonies were held, the Rev. Frank W. Gunsaulus, D.D., President of the Armour Institute of Technology, Chicago, making an appreciative and scholarly address upon the art and life of Israels. Twenty-five paintings by the great leader of the modern Dutch School were enumerated in the catalogue, all of which were lent by private collectors, with the exception of "The Convalescent," which came from the Cincinnati Art Museum, and "Expectation," belonging to the Metropolitan Museum, New York. It is interesting to note that all save one of this collection of Israels is owned in the west. Of "The Toilers of the Sea," lent by Mr. and Mrs. Frank G. Logan, of Chicago, special mention should be made.

The European paintings were displayed chiefly in the long gallery to the left of the sculpture court where they were seen to excellent advantage. Again the lenders were found to be chiefly western collectors. Each painting was a masterpiece and the collection as a whole was admirably balanced. There were portraits by Rembrandt, Romney, Gainsborough, Raeburn, Hals, Le Brun, and others; landscapes and figure paintings by Millet, Rousseau, Corot, Troyon, Mauve, Maris, Stevens, Tadema, Monet, Sisley, Rossetti; old masters, men of the Barbizon School, French impressionists, pre-Raphaelite painters, individualists.

The ceramics, several hundred in number, were the gift of Mrs. E. D. Libbey and are a permanent exhibit of much interest and importance. The collection comprises a fine example of the work of Luca Della Robbia, beautiful specimens

of Persian faience, rare Hispano-Moresque pottery of the 15th century, besides French, German, English and Oriental wares. The lacquers, bronzes and other Oriental art objects are likewise Mrs. Libbey's gift.

The inaugural address at the dedication of the Museum on the afternoon of the 17th was made by Mr. Charles L. Hutchinson, President of the Art Institute of Chicago, and also of the American Federation of Arts. He spoke with special reference to the establishment of the new Art Museum, but in terms broadly significant and applicable to all. In part he said:

"Every man owes to the community in which he lives not only a tithe of his money, but a portion also of his time and thought and energy. Too many of us forget our obligations as citizens of a great democracy. There are men in every community—I am glad to say that their number is increasing with the prosperity of our country—who do realize that they owe much to the city where they live, and where fortune and happiness have come to them. Such men fulfil their obligations and make their home city conspicuous by their generosity and their good deeds. In some cases these men so fulfil their obligations that their fame as citizens of the republic rivals the fame of their city as a municipality. I congratulate you that you have such citizens in your city. Upon this occasion we must be allowed to single out one such man and pay homage to him for all that he has done here, not only for this community, but for the whole country. No dedication of this building would be adequate without acknowledgment, on the part of all who rejoice in it, of their gratitude to Mr. Edward Drummond Libbey. He is not only the greatest benefactor of this noble museum, but has been the very soul of the organization that has created it.

"At the present time, when we use the word art, it is generally understood that we refer to painting, sculpture or architecture. This limited use of the word is unfortunate, since it has in a large measure led unthinking people to look upon



PORTRAIT OF HIMSELF

LENT BY E. D. LIBBEY, ESQ.

REMBRANDT VAN RYN

art as something apart from daily life. Nothing is more untrue than this assumption. Art is not destined for a small and privileged class. Art is democratic. It is of the people and for the people, and from the people have come its greatest creators. Giotto, Donatello, Coreggio and Murillo sprang from popular stock. Matys was a blacksmith; Jan Steen was the son of a brewer; Dou

the son of a glazier, and Rembrandt, one of the two greatest painters that the world has ever seen, was the son of a miller. In face of these examples and of many more that might be cited, one cannot maintain the theory that art belongs only to the powerful and rich. It exists for the common heart and for ordinary culture. The basis for all great art is human nature, and this fact is its

one permanent element. The greater the art, the more easily it is comprehended.

"Let me remind you that there is a close and infinite relation between the highest and lowest in life. In the humblest walks of life we find the most conspicuous examples of virtue. There also you may find the true appreciation of the highest art. Beauty is everywhere present. Its standards vary from time to time, and from age to age, but there is no people, civilized or uncivilized, but has its standard of beauty. The sense of the beautiful is ever present. The sense of beauty is a means of happiness. How much of time and thought men and women of all classes devote to the adornment of their bodies by dress and jewels and of their surroundings by paintings

and other works of art, good or bad! Even children have a keen sense of the beautiful, and who shall say how much the picture-books of childhood influence the life of the child. There is nothing more democratic than beauty. There is nothing more closely allied than beauty and art. If we wish to increase the means of happiness of the future generation, we can do nothing better than to foster the love of the beautiful among children of the present time. We can do nothing better for youth than to stimulate its imagination, for without imagination there can be no advance in the civilization of the world. Nothing is more responsive to popular life than art. I have an abiding faith in its usefulness as a vital factor in the civilization of mankind."

L. M.



GENERAL WASHINGTON AT FORT LEE, ON NOVEMBER 16, 1776, WATCHING THE ASSAULT ON FORT WASHINGTON

A DECORATION FOR THE HUDSON COUNTY COURT HOUSE, JERSEY CITY, BY C. Y. TURNER

ARCHITECTURE AND THE ALLIED ARTS

THE NEW YORK ARCHITECTURAL LEAGUE'S EXHIBITION

THE avowed object of the Architectural League of New York is to bring into closer relationship architects, painters, sculptors and workers in the allied arts, and one of the ways it employs is its annual exhibition wherein work in all the several fields is included. More

than ordinarily notable was the Twenty-seventh Annual Exhibition which opened in the Fine Arts Galleries on January 28th. The walls of the galleries were literally hung from floor to ceiling, and as work in color predominated a gay and agreeable appearance was made.